



UNIVERSITY OF TORONTO
FACULTY OF MUSIC

2017-2018 season of events

Celebrating the Choral and Vocal Music of Imant Raminsh with the UofT Symphony Orchestra

IMANT RAMINSH

Wilma and Clifford Smith Visitor in Music
composer and conductor

HILARY APFELSTADT

conductor

Saturday, October 21, 2017

7:30 pm

MacMillan Theatre, 80 Queen's Park

The Faculty of Music gratefully acknowledges the generous support of our presenting sponsors



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Program

Composer Introduction – Dean Don McLean

Women's Chorus

Psalm 121

Rise up my love

Maxime Despax, viola

Elaine Choi and Tracy Wong, conductors

Men's Chorus

From *The Dream We Carry*

V. Don't Give Me the Whole Truth

VI. The Dream We Carry

Mark Ramsay, conductor

Vocal Solo

Three Spanish Lyrics

Renae Wolfesburger, soprano (from the studio of
Laura Tucker)

Andrea Van Pelt, collaborative pianist

Women's Chamber Choir

Vestigia

Olivia LaPointe and Elisabeth Dubois, soloists

Cassandra Leshchyshyn, violin

Livia Coburn, cello

In the Beginning

Eszter Horváth, conductor

Women's Chamber Choir continued

From *Symphony of Psalms, No. 6*
Seigneur, tous sais tout de moi

Marco De Conno and Zachary Goldstein, clarinets

(brief interval – in the hall)

MacMillan Singers

From *Five Latvian Folksongs*
1. Tek Saulīte (Hasten, Sun)

Julia Frodyma, soloist

3. Trīs Januas Māsas (Three Lovely Sisters)

Magnificat

- I. Magnificat – Et Exultavit
- II. Quia respexit
- III. Fecit potentiam
- IV. Suscepit Israel
- V. Gloria patri

Jennifer Routhier, mezzo-soprano (from the studio of
Laura Tucker)

Ave verum corpus

Imant Raminsh, conductor

Intermission

Missa Brevis in C minor

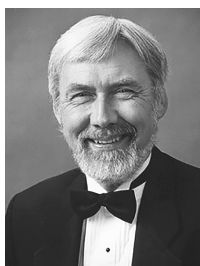
- I. Kyrie
- II. Gloria
- III. Sanctus – Benedictus
- IV. Agnus Dei

Women's Chamber Choir and Women's Chorus

Amy Moodie, soprano (from the studio of Lorna MacDonald)
University of Toronto Symphony Orchestra

Thank you to Imant Raminsh for his stellar music; to the Faculty of Music for selecting Mr. Raminsh as the Wilma and Clifford Smith Visitor in Music and to our donors Stephen and Jane Smith; to Professor Uri Mayer for preparing the orchestra, and to the UTSO for collaborating with the chorus; to Professor Wendy Nielsen, Area Chair of Voice, and the teachers whose students took solo roles this evening; to the instrumental soloists and collaborative pianists; to the graduate students who conducted the choral ensembles; to Ms. Viska Vitols for coaching the Latvian diction with MacMillan Singers; to Ms. Nathalie Paulin for coaching the French diction with Women's Chamber Choir, and to all the choral singers who participated in this concert tonight, for their diligent preparation.

Biographies



Imant Raminsh, Wilma and Clifford Smith Visitor in Music

Born in 1943 in Ventspils, Latvia, Imant Raminsh arrived in Canada with his family in 1948. He pursued musical studies at the Royal Conservatory of Music, the University of Toronto, the Akademie "Mozarteum" in Salzburg, Austria, and the University of British Columbia.

Raminsh has written in most musical genres including solo voice, chamber music, choral, symphonic, concerto and opera. His works have been performed on six continents in such renowned halls as Carnegie Hall and the Forbidden City.

Raminsh has received numerous awards including the Outstanding Choral Composition Award from the Association of Canadian Choral Communities, and in 2007 he was made an Officer in the Order of the Three Stars of the Republic of Latvia.

He is the founding conductor of the Prince George Symphony, the Youth Symphony of the Okanagan, NOVA Children's Choir and AURA Chamber Choir.

Dr. Hilary Apfelstadt is Professor and Director of Choral Studies at the University of Toronto where she holds the Elmer Iseler Chair in Conducting. Winner of the Faculty of Music inaugural Faculty Teaching Award in 2013, she is also artistic director of Exultate Chamber Singers in Toronto. *I Didn't Want It to be Boring*, her biography of Canadian composer Ruth Watson Henderson is being released by Prism Publishers in mid-November, 2017.

Elaine Choi is a doctoral candidate in choral conducting at the University of Toronto. She is the co-conductor of the Uof T Women's Chorus, a position she has held since 2015. She is also the Director of Music at Timothy Eaton Memorial Church and conductor of Toronto's Chinese Orchestra, Ontario's largest Chinese orchestra of traditional instruments. Choi currently serves as President of Choirs Ontario, the province's professional organization for choral musicians.

Eszter Horváth is pursuing an MMus in Orchestral Conducting at the University of Toronto with Uri Mayer. She is equally versed in choral conducting, which she is studying with Hilary Apfelstadt. Her choral experiences include interim music director at the Cathedral Church of All Saints in 2014–15, and at St. George's Round Church in 2010–11; associate conductor of the Nova Scotia Youth Choir in 2013 and 2014; founding member of Helios Vocal Ensemble (Halifax, NS).

Mark Ramsay is a doctoral candidate in choral conducting under the guidance of Dr. Apfelstadt. He is director of the UofT Men's Chorus and the assistant conductor of the Exultate Chamber Singers. Most recently, Ramsay was named the new artistic director of the Miles Nadal JCC Community Choir and was elected to the Choirs Ontario Board of Directors as the editor of its publication, *Dynamic*. Prior to his arrival in Toronto, Ramsay taught for 10 years in his home province of PEI.

Tracy Wong, a doctoral candidate in choral conducting under the guidance of Dr. Apfelstadt, also earned her Master's degree at the University of Toronto. She is the co-conductor of the UofT Women's Chorus, and a recipient of the Elmer Iseler National Graduate Fellowship in Choral Conducting (2016 and 2017). Wong's choral works have been published and performed by Malaysian, Canadian, and American choirs at international competitions and festivals. She is also currently a member of the Exultate Chamber Singers.

Program Notes

Women's Chorus

Imant Raminsh composed two versions of *Psalm 121 – I will lift up mine eyes unto the hills*, one for treble choir and another for SATB choir. The music begins with a chant-like entrance on repeated notes, the melody trading between soprano and alto parts, creating an echo effect. These simple opening phrases create a prayerful and calm mood, conveying the humility of the Psalmist. Marked *piu mosso* (more quickly), the middle section of this piece is in 6/8 meter. This section intensifies as it modulates harmonically and crescendos dramatically in the span of 28 measures leading to a soaring line that proclaims, "He shall preserve thy soul." The piece ends with an elongation of the opening motif and the augmented coda is especially fitting as the text of the psalm ends with "from this time forth even for evermore." (Note by Elaine Choi)

Rise Up, My Love My Fair One - This setting of the well-known text from the Song of Solomon was commissioned by the Lyons Township High School Treble Choir of La Grange, Illinois, under its co-directors Connie Lyda and Michael Wolniakowski. This piece is highly lyrical with long, legato melodic lines, ebbing and flowing in intensity, a rich harmonic palette, and frequent musical word painting (eg. "turtledove"). The solo viola functions not only in an obbligato decorative role, but an equal partner in the development of the musical material. Its tone contributes a distinctive colour and presence to the work. (Note by Imant Raminsh)

Men's Chorus

The Dream We Carry is a set of six pieces for men's chorus based on the poetry of Norwegian poet, Olav H. Hauge and translated by Robert Bly. The work was commissioned by Chor Leoni and artistic director, Erick Lichte, and was premiered in April 2015. The final two songs from the set, "Don't Give Me the Whole Truth" and "The Dream We Carry", both employ a predominantly homophonic texture which highlights Hauge's text and a wealth of rhythmic variety created by the use of various mixed meters. (Note by Mark Ramsay)

Women's Chamber Choir

Based upon the well-known poem by Canadian poet, Bliss Carman, *Vestigia* explores the variety of moods and tone colors made available by the solo voice, treble choir, violin and violincello soli and piano. The piece begins with a lyrical meditative solo by the violin which then becomes a duet with the solo voice. The piano enters and a two-part choir continues the verse, which is finished by the solo voice. The second verse echoes the first but with the cello taking the part of the violin and the choir the part of the solo. The third verse introduces a new rhythmic idea and a haunting, mysterious atmosphere with the choir providing a wordless accompaniment to the solo at the beginning. Verse four is a transitional one leading into the fifth verse which combines all the voices and instruments in a recapitulation of the main theme. (Note by Imant Raminsh)

In the beginning, based on parts of Genesis, chapter 1, explores the creation of light, day and night, the sun and the moon, and is set for three-part treble voices and piano. The piece begins with a recitative-like section underscored by hollow sonorities. Harmonic ambiguity also characterizes the description of darkness and the deep, but an intensification of rhythm and texture culminates in the moment of creation of light.

A middle section describes the division of light from darkness, and this leads into an expanded lyrical third section. “*And God made two great lights ...*” which ends in a chorale-like statement of “*And God saw that it was very good.*” (Note by Imant Raminsh)

Symphony of Psalms

6. *Seigneur, Tu sais tout de moi* (Text from Psalm 139: Lord, thou has searched me and known me)

The **Symphony of Psalms** was commissioned in 2002 by the Lourdes Singers of Miami (Dr. Candace Wicke, conductor) and comprises 75 minutes of music in nine movements, scored for treble voices, soloists and orchestra. The premiere took place at Carnegie Hall in April 2002. Each movement is in a different language, #6 in French. Written in compound time, this movement is lyrical and rhythmic. Voice parts are often paired – two soprano and two alto, forming duets within the four-part texture. Instrumental interludes link the sections of the text. Vocally, it spans a fairly wide range and demands versatility of the singers. Each part has melodic characteristics and plays an equal role in music. (Note by Hilary Apfelstadt)

MacMillan Singers

Five Latvian Folksongs 1 and 3

“Tek Saulīte” (Hasten, Sun) combines two of the frequently recurring themes and symbols in the Latvian folksong tradition: the sun — bringer of light and warmth after the long Baltic winter and a central force in Latvian mythology and traditional nature worship; and the orphan — the unfortunate reminder that Latvia, with its rich farmlands, woodlands, and secure harbours, has ever been the battleground for powerful covetous neighbours. This little folksong presents a touching scene in which a motherless child pursues the setting sun, and, not being able to catch it, asks it to bring a message of comfort to the mother who has passed into the next world. (Note by Imant Raminsh)

“Trīs Januās Māsas” (Three Lovely Sisters) the age-old universal story; girls talk about boys, boys talk about girls. In this particular folk text, there is some degree of ambiguity as to whether it is one of the three sisters speaking or one of the brothers. The mere insertion of a comma, as in “Nem, brāli...,” turns the speaker into one of the brothers. The removal, as in “Nem brāli...,” suggests that the speaker is one of the sisters. In any case, the third sister is considered to be too young and is relegated to collecting her dowry. The setting features hemiola cross-rhythms in the accompanying voices to give buoyancy and forward movement. (Note by Imant Raminsh)

Magnificat in C for choir and mezzo-soprano

This work was published in 1989. It is in five movements, each of which features the soloist. In the first movement (Magnificat – Et Exsultavit) the singer begins with Mary’s words to the angel upon receiving the news that she is to bear the Son of God: “My soul doth magnify the Lord.” The choir’s role is to reiterate the text, almost as a commentary. Moving from lyricism to rhythmic responses, the chorus rejoices at “Et exultavit,” reflecting the exuberance of the text with bursts of rhythmically syncopated homophony.

The second movement (Quia respexit: For he hath regarded the lowliness of his handmaiden) is reflective and tranquil, whereas movement III (Fecit potentiam: He

hath showed strength with his arm) bursts forth into a mixed meter imitative section beginning with the bass section alone. This rhythmic pattern and texture is recalled in the last movement as well with the words “Sicut erat in principio” (As it was in the beginning, it is now), which is an example of the kind of text painting characteristic of Raminsh’s writing. Like the second movement, the fourth one (Suscepit Israel – Sicut locutus est) provides a calm interlude between two energetic movements.

The solo is demanding and dramatic, covering a wide vocal range and requiring a strong voice to carry over the choral texture. Although the work has been orchestrated, we are performing it this evening with piano accompaniment. (Note by Hilary Apfelstadt)

Ave verum corpus

Raminsh’s setting of this ancient text has become one of Canada’s best-known choral works, revered for its rich harmonic palate and its reverent setting of the words. When I did an informal survey of Canadian choral conductors several years ago, asking them for their “top 10 picks” among Canadian compositions, virtually everyone included this work on their list. Beginning with a treble trio, it then repeats the opening text with all voices (SATB). Raminsh uses divisi vocal writing to give depth to the music and its expressive character is enhanced by the use of subtle tempo and dynamic variations. This is a rewarding work to perform, and tonight we are adding choristers who learned it with us during the 2016 – 2017 season as part of our regular repertoire and also for a concert with Faculty of Music alumni in January 2017. It is our honour to have the composer conduct. (Note by Hilary Apfelstadt)

Women’s Chamber Choir, Women’s Chorus and UTSO

Missa Brevis in C minor

The Indianapolis Children’s Choir (Henry Leck, founding artistic director) commissioned this piece from Imant Raminsh and gave its premiere in January 1990. Mr. Leck wrote the following about the piece:

The opening movement “Kyrie eleison” is in c minor with the ascending triad becoming a cornerstone in the work. This same theme returns at the end of the mass with “Agnus Dei” text, creating a balanced unity. The “Kyrie” is in ABA form with the “Christe eleison” solo in C major providing the contrasting B section. While the first and last movement are very accessible to choirs of all levels, the “Gloria” written for double choir is quite challenging. Requiring both vocal stamina and excellent part singing skills, the movement is triumphant in every respect. The middle section “Qui tolis peccata mundi” contrasts with the beautifully developed suggestion of the opening plaintive c minor melody. This movement concludes with an extraordinary fugue in A-Flat major. The “Sanctus” offers an inviting contrast with the gentle swaying of parallel triads. It also requires the skill of fairly advanced singers to facilitate the part-writing.

The haunting beauty of the melodic material and the sensitivity of phrasing make this work stunningly beautiful. The soprano solos were written with a child’s voice in mind, however it must be a very mature voice to carry the height and volume necessary to balance with the chorus.

There is no doubt this work is a major contribution to the treble repertoire. (Note by Henry Leck)

Translations

Three Spanish Lyrics

Si os Partieredes al alba (If you go away at dawn)

*If you go away at dawn, go softly my love
Don't scare the nightingale.
If you get up in the morning from the arms that desire you,
Let our embrace be unseen by jealousy and lust.
Step with woolen toes;
Go softly my love, don't scare the nightingale.*

Caminante (Wanderer)

*Wanderer, it is your footprints, the pathway and nothing more.
Wanderer, there is no path,
You make the path as you walk.
When you are done walking the path,
You will look back and see the path that will never be walked again.
Wanderer, there is no path, but wakes in the sea.*

Meciendo (Rocking)

*The sea, its millions of waves,
Rocking divinely.
O hearing the loving seas, rock my little boy
The wandering wind in the night,
Sways the wheat.
Hearing the loving winds, rock my little boy.
God, Father, his thousands of worlds sway with no sound
Feeling his hand in the shadows, rock my baby boy*

Seigneur, tous sais tout de moi

Psalm 139

*O Lord, thou has searched me and known me!
Thou knowest when I sit down and when I rise up;
Thou discernest my thoughts from afar.
Thou searchest out my path and my lying down,
And art acquainted with all my ways.
Even before a word is on my tongue,
Lo, O Lord, though knowest it altogether.
Thou dost beset me behind and before,
And layest thy hand upon me.
Such knowledge is too wonderful for me;
It is high, I cannot attain it.*

*Whither shall I go from thy Spirit?
Or whither shall I flee from thy presence?
If I ascend to heaven, though art there!
If I make my bed in Shē'ōl, thou art there!*

*If I take the wings of the morning and dwell
In the uttermost parts of the sea,
Even there thy hand shall lead me,
And thy right hand shall hold me.*

From Five Latvian Folksongs

Tek Saulīte

Tek saulīte tecēdama,
Es paliku pavēnī.
Nava savas māmulīņas,
Kas iecēla saulīte.

Tec saulīte, pagaid' mani,
Ko es teve pasacišu:
Nes manai māmiņai
labu, labu vakariņu.

Jau saulīte zemu, zemu,
Māmulīņa tālu, tāl'.
Teku, teku, nepanāku;
Saucu, saucu, nesasaucu.

Trīs Jaunas Māšas

Trīs jaunas māšas sēd rožu dārzā,
Tra-la-lā, tra-la-lā-lā!
Sēd rožu dārzā pin vaiņadziņu.

Ņem, brāli, vienu, es ņemšu otru,
Tra-la-lā, tra-la-lā-lā!
Tā trešā maza, lai paliek mājā.

Lai paliek mājā lai taisa pūru,
Tra-la-lā, tra-la-lā-lā!
Lai taisa pūru, lai gaida tautas.

Hasten, Sun

*Hasten, sun, across the sky,
I remain in evening shade.
Gone beyond, my dearest mother,
she who gave me breath of life.*

*Hasten, sun, but wait for me,
there's something I must say to you:
Carry to my dearest mother
sweetest, sweetest evening peace.*

*Now the sun had gone below,
Dearest mother's far away.
Though I hasten, my steps falter;
Though I call her, she can't hear.*

Three Lovely Sisters

*Three lovely sisters in the rose garden,
Tra-la-la, tra-la-la-la!
In the rose garden weaving their garlands.*

*You take one, brother, I'll take another,
Tra-la-la, tra-la-la-la!
Third one is young yet, let her remain home.*

*Let her remain home making her dowry,
Tra-la-la, tra-la-la-la!
Making her dowry, waiting for suitors.*

Magnificat

- I. *Magnificat*
My soul magnifies the Lord. And my spirit has rejoiced in God my saviour.
- II. *Quia respexit*
Because he has regarded the low estate of his handmaiden; for behold, henceforth all generations shall call me blessed. For he who is mighty has done great things to me; and holy is his name. And his mercy is on them who fear him from generation to generation.
- III. *Fecit potentiam*
He has showed strength with his arm; he has scattered the proud, even the arrogant of heart. He has deposed the mighty from their seats, and exalted the humble. He has filled the hungry with good things, and the rich he has sent empty away.
- IV. *Suscepit Israel – Sicut locutus est*
He has helped his servant Israel, in remembrance of his mercy. As it was spoken to our fathers, to Abraham and his seed forever.
- V. *Gloria Patri – Sicut erat*
Glory be to the Father, and to the Son, and to the Holy Spirit. As it was in the beginning, is now and ever shall be, world without end. Amen.

Personnel

MACMILLAN SINGERS 2017 - 2018

Hilary Apfelstadt,
conductor
Trevor Dearham,
assistant conductor
Lara Dodds-Eden,
collaborative pianist

SOPRANO

Rachel Allen
Alexandra Carroll
Anika-France Forget
Julia Froydma
Kathryn Johnston
Elizabeth Legierski
Michaela O'Connor
Yujene Oh
Emily Parker
Emily Rocha
Erika Wood

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Yekatarina Cragg
Janelle Demello
Avery Lafrentz
Yunfei (Georgia) Lin
Sarah Medeiros
Danielle Nicholson
Katharine Petkovski
Emily Seto-Hughes
Cynthia Wahl

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Cristian Delfino
Benjamin Gabbay
Michael Johnston
Alex Kim
Arieh Sacke
Tristan Scott
David Walsh

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Ezra Burke
Victor Cheng
Welsey Hui

John Krutsche
Kai Leung
Luke Noftall
Matt Tissi
Christian Umipig
Simon Walker
Dérrell Woods
Burak Yaman

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Mark Ramsay,
conductor
Ezra Burke,
assistant conductor
Frances Armstrong,
collaborative pianist
Daniel Robinson,
vocal coach

TENOR

Sami Anguaya
Stefan Bifulchi
Joshua Chan
Nathan Gritter
Godwin Lee
Jeong Wu Lee
Angelo Moretti
Walter Prentice
Sterling Smith
Ivan Tapel
Jeremy Tingle
Christopher Young

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Michael Brennan
Ken Chen
Ethan Cohen
Julian Cruz
Thomas Dobrovich
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Javier Gangotena
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James Lee
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Hinners Leung
Arthur Li

Luciano Maizel
Gordon Mok
Stephen Shi
Peter Wang
Bang Jing Yeo

BASS

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Richard Cao
Stephane Martin
Demers
Sebastian Gayowsky
Qattani Legroulx
Brent Nuevo
Adrian Punzalan
Mykola Pyskir
Joshua Su
Nicholas Wanstall

WOMEN'S CHAMBER CHOIR 2017 - 2018

Hilary Apfelstadt,
conductor
Eszter Horváth,
assistant conductor
Eunseong Cho,
collaborative pianist

SOPRANO 1

Mara Bowman
Julia Brotto
Anna Julia David
Elisabeth DuBois
Althea Fernandes
Roanna Kitchen
Olivia LaPointe
Claire Latosinsky
Olivia Lu
Sophia Mackey
Shelley Mayer
Hannah Mazurek
Julianne Porteous
Michelle Teh
Annika Telenius

SOPRANO 2

Nathania-Rose Chan
Rosemonde Desjardins

Eszter Horváth
Katherine Jeruzalski
Carol Mak
Maria Milenic
Karen See
Sacha Smith
Esther-Ruth Teel
Meredith Wanstall
Sierra Ward-Bond
Autumn Zhao

ALTO

Maddie Brown
Valeska Cabrera
Becky Choi
Anna Chung
Yelena Gavrilova
Jaedin Grineage
Haedeun Kim
Abigail Kirton
Grace Liang
Khadija Mbowe
Shelley Shao
Leah Snider
Rahkavi Umachandran
Alessia Vitali
Allison Winn
Elaine Yang

WOMEN'S CHORUS 2017 – 2018

Elaine Choi and Tracy
Wong, *co-conductors*
Eunseong Cho,
collaborative pianist

SOPRANO

Nicole Agostino
Leticia Balogh
Vanessa Baretto
Madelaine Battista
Frances Beg
Sarah Boutros
Ana Isabella Castro
Giselle Chan
Katharine Chiu
Alessia D'Ambrogio
Amelia Depiero
Breanne Dharmai
Wenyuling Ding

Andrea Franco
Ju Hee Han
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Emily Harris
Rina Khan
Mackenzie Kiemele
Kristina Koznova
Jana Kwok
Lauren Levorson-Wong
Stephanie Lui
Emily Ninavaie
Erica Simone
Olivia Spahn-Vieira
Diyara Tokamyssova
Karen Wong
Phoebe Wong
Reyna Yan

ALTO

Veronica Axenova
Carissa Chen
Lucy Cheng
Chanel Chow
Vanessa Fung
Yvonne Gao
Reina Kwak
Youn Jung Kwon
Lin Li
Michelle Lin
Sophie Loeschenbrand
Alexandra Los
Sarah Marchack
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Teresa Tang
Catherine Wang
Evelina Wieleba
Judy Yang
Fu Tian Yao
Sher Yao
Anita Zhang
Hui (Kelly) Zhu

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Uri Mayer, *conductor*

VIOLIN I

Artur Chakhmakhchyan,
concertmaster
Emily Bosenius
Randy Lei Chang
Thea Coburn
Jamie Godber
Madeleine Kay
Venjamin Law
Sarah Murley
James Park
Cameron Ting
Lucy Warren

VIOLIN II

Olga Rykov, *principal*
Justin Azerrad-Kendall
Andrew Dicker
Gemma Donn
Adrian Irvine
Matthias Ng
Saba Yousefi-Taemeh
Kyle Yuen

VIOLA

Clara Nguyen-Tran,
principal
Kevin Michael
Belvedere
Aaron Cheung
Shreya Jha
Vena Lin
Siyuan Liu
Wing-Sun Man

CELLO

Mi So Mok, *principal*
Christopher Chan
Alice Cho
Dominic Kim
Kevin Stephen Odorico
Brendan Rogers
Ivan Shiu
Madeleine Smith

DOUBLE BASS

John Macrae
VanDuser, *principal*
Peter Eratostene
Matthew Girolami
Shaun Rogers

FLUTE

Vincenzo Volpe
Minah Lee

OBOE

Chieh-Ying Lu
Ciara Wheeler

CLARINET

Mimmy Hsu
Zachary Goldstein

BASSOON

Joshua Marshall

HORN

Daniel Ho
Dia Tam

TRUMPET

Carlene Brown
Freddy Abu Sido

TROMBONE

Kyle Orlando

TIMPANI

Andrew Bell

HARP

Kaytie Kerr

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Technical Director
Les Stockley,
Technical Assistant
Bob Dunkin,
Production Assistant

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Karen Wiseman,
Librarian

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Help us get to Lincoln Center!

The UofT choirs have been invited to perform at Lincoln Center on Saturday, March 17, 2018, with a consortium of groups from Canada, the U.S. and New Zealand. Professor Hilary Apfelstadt will conduct Cherubini's wonderful *Requiem* for chorus and orchestra. Our students will form a core of the performers as we are singing the same work on March 24, 2018, with our very own UTSO.

We are seeking donors to help defray costs for the students to get to Lincoln Center. This is a once-in-a-lifetime opportunity, and while in New York, students will have the option to attend an opera at the Met, a concert at Carnegie Hall, a musical on Broadway, or go to one of the art museums, among other things.

A gift of \$250 (Canadian) will cover housing costs for three nights for one student.

A gift of \$300 will cover transportation for one student.

A gift of \$500 will pay more than half of a student's participation fees.

A gift of any amount will help greatly as we would like to make this opportunity available for as many singers as possible. Every bit helps.

Will you help our talented students? Please consider making a donation to get our singers to Lincoln Center. Speak to Bruce Blandford our Advancement representative in the lobby at intermission this evening or contact Tyler Greenleaf at 416-946-3580 or tyler.greenleaf@utoronto.ca.

Thank you!



Thank you for your support!

The Faculty of Music gratefully acknowledges the generosity of the individuals, foundations, and corporations who gave annual gifts of \$1,000 or more between January 1, 2016 and September 1, 2017, in support of our students and programs. Thank you for the part you are playing in advancing the cause of music education in Canada.

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